









FLORIAN UNION

M  
C  
I









# **HOW TO DRAW SILHOUETTES**

BY CURTISS SPRAGUE - AUTHOR OF - HOW  
TO DESIGN GETTING CARDS - HOW TO DE-  
SIGN MONOGRAMS - HOW TO DESIGN LAMP-  
SHADES - HOW TO MAKE LINOLEUM BLOCKS



**BRIDGMAN PUBLISHERS**  
**PELHAM - NEW YORK**

15279

A  
A 741.5  
S766 H

**COPYRIGHT JUNE 1929  
BRIDGMAN PUBLISHERS  
PELHAM - NEW YORK**

**PUBLISHED JUNE 1929  
ALL RIGHTS RESERVED**

NC  
910  
156  
c.1

MAR 1 1940

~~29-15045~~

MAR 14 '40  
Cooper Union Art School Library  
*from main lib*



**PRINTED IN THE UNITED  
STATES OF AMERICA**



# **T A B L E   O F   C O N T E N T S**

**FOREWORD . . . . . 5**

**CHAPTER I . . . . . 7**

**CHAPTER II . . . . . 9**

**CHAPTER III . . . . . 11**

**FIGURES . . . . . 14-23**

**CHILDREN . . . . . 24-26**

**ANIMALS . . . . . 28-36**

**LANDSCAPES . . . . . 37-43**

**COMPOSITIONS . . . . . 44-49**

**FIGURES . . . . . 50-57**

**GREETING CARDS . . . . . 58-59**

# **T A B L E   O F   C O N T E N T S**

**VALENTINES . . . . . 60**

**PLACE CARDS . . . . . 61-62**

**HALLOWE'EN . . . . . 63**





The first fore-shadowing of the art of silhouettes is found in the tombs and temples of the Egyptians. These ancients conceived and executed the head, figure and all forms of natural life in profile. They had no idea of perspective, saw things in only two dimensions, and expressed themselves in the simplest and most direct way.

The modern conception of the silhouette was first evolved by tracing the shadow of the subject, which was cast upon a wall or a paper fastened to the wall. During the 18th Century a silhouette machine was evolved. This consisted of a sheet upon which a shadow was cast by placing the subject between the sheet and a candle. The artist stood on the other side of the sheet and made a tracing or drawing of the shadow.

A Frenchman, Augustin Edouart by name, was the first to draw directly from his subject and also the first to point out the superiority of his artistic method over the machine-made shadow drawing of his day. Also he is the man who gave to this art its name of silhouette.

Many authorities claim that a true silhouette is one that has been cut from paper, but with this we do not agree. Many of the greatest silhouettists never touched a pair of scissors. They drew or painted on cards, glass, or plaster and it is this method of drawing, not cutting, silhouettes with which we are concerned in this book.





## CHAPTER I



As a preamble to our discussion on how to draw silhouettes, we want to impress upon the student the fact that this medium should not be used as a means to cover up bad drawing. Also it is essential that one appreciate the value of design and composition. A silhouette depends entirely on line and pattern; that is, there are no tones to suggest the modeling or form of the subject. This modeling has to be suggested by the line or edge of the silhouette or by the pattern formed by the masses of dark against light or light against dark.

The character of the subject is expressed by the edge or line and the success of your drawing as a decorative illustration depends on pattern or interesting composition of light and dark masses.

So one can readily see that a careful study of line and pattern are necessary if one is to draw good silhouettes.

A thorough analysis of the character of your subject is naturally the first essential. One should find the dominant characteristics and these should be exaggerated. When caricature is desirable the exaggeration can be broad and humorous. For a more delicate presentation of your subject the exaggeration must be more finely drawn.

So in analyzing the subject you wish to present in the form of a silhouette you must always keep in mind the following:

A careful study of the subject to find its dominant characteristics.

The exaggeration of these characteristics in a carefully thought out line or edge, keeping in mind that this line will also have to suggest the modeling or form of the subject.

The pattern must be interesting. That is, the arrangement of your masses of light and dark should make an attractive and well balanced design.





## CHAPTER II



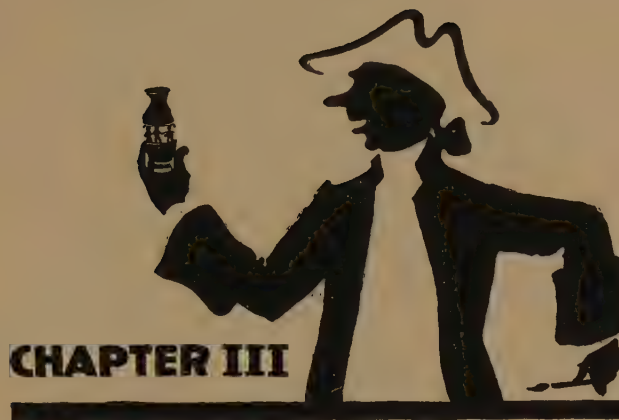
Silhouettes lend themselves to decoration as effectively as any other form of design and in many cases their simplicity makes them the most acceptable medium of illustration. Advertising booklets, magazine advertisements, headings and tail pieces, any and everywhere that very small illustrations are to be used, you will generally find a silhouette more effective and pleasing than a line drawing. As illustrations silhouettes offer unlimited possibilities. Almost any thought or idea can be expressed with this medium in an attractive and decorative way. For example you will note the illustrations for Irving's "Sketch Book," reproduced on Pages 44 to 49. These drawings not only illustrate passages from the book, but each one is an interesting pattern or design. We have found that the use of black and white masses always results in a more pleasing effect than solid black silhouettes.

Holiday celebrations always necessitate greeting cards, place cards, table decorations, invitations, etc., all of which are greatly enhanced by decoration, and for this purpose no other simple designs are as effective as silhouettes. On the last pages of this book we have shown a number of suggestions and motifs for several of the most popular holiday occasions. It is not necessary that silhouettes always be black on white cards or white on black. Any pleasing color combination or contrast is acceptable. Black on red, gold on red or dark blue, dark brown on buff, dark green on light green, black on orange, are a few of the numberless possibilities. For instance a white silhouette on a red heart immediately suggests a Valentine and in the case of Hallowe'en a black silhouette on orange is naturally appropriate.

In your home you will find a great number of uses for silhouettes as decoration. We all know what effective spots small framed silhouettes can make on the walls of a room. They are just as effective when used to decorate lamp shades, screens, shields for lights, waste baskets, dresser boxes, telephone shields, book covers. Any and everywhere these simple decorative spots will blend harmoniously with their surroundings.







The simplest way to illustrate the designing of a good silhouette is to select a subject and carry it through its different stages of development. On Page 27 you will find a drawing of an Indian's head and four examples illustrating the stages through which the design passes.

First it is necessary to study the subject "A" and select the dominant characteristics, such as the high cheek bones, the high bridged nose, the slightly receding chin, the overhanging eye brows, the elaborate feather head dress and the braided hair which falls over each shoulder. All of these things are easily shown in the drawing "A," but our problem is to exaggerate them properly so that our silhouette will explain these characteristics just as convincingly as the drawing "A."

Example "B" is an exact outline of the drawing "A" and if you will study it carefully and compare it with the outline of example "C" you will readily see why tracing the edge or actual outline of a subject seldom makes a good silhouette. The exaggeration of lines in "C" is very slight, but the necessary accent of eye brow, bridge of nose, and line of chin suggest the modeling shown in drawing "A." In the outline "B" the feathers of the head dress have lost all their character. This is remedied in "C" by a careful study of the edge of each feather, so that they not only suggest the head dress as drawn in "A," but also make a pleasing pattern when filled in as shown in "D." The white spaces between the feathers in "C" and "D" break up a large mass of black interestingly and in addition suggest the form of the head under the head dress.

Example "E" illustrates the possibility of interesting pattern by the introduction of white into the masses of black of your design. This not only results in a more attractive design, but also gives you additional masses and lines with which to suggest the modeling of your subject.























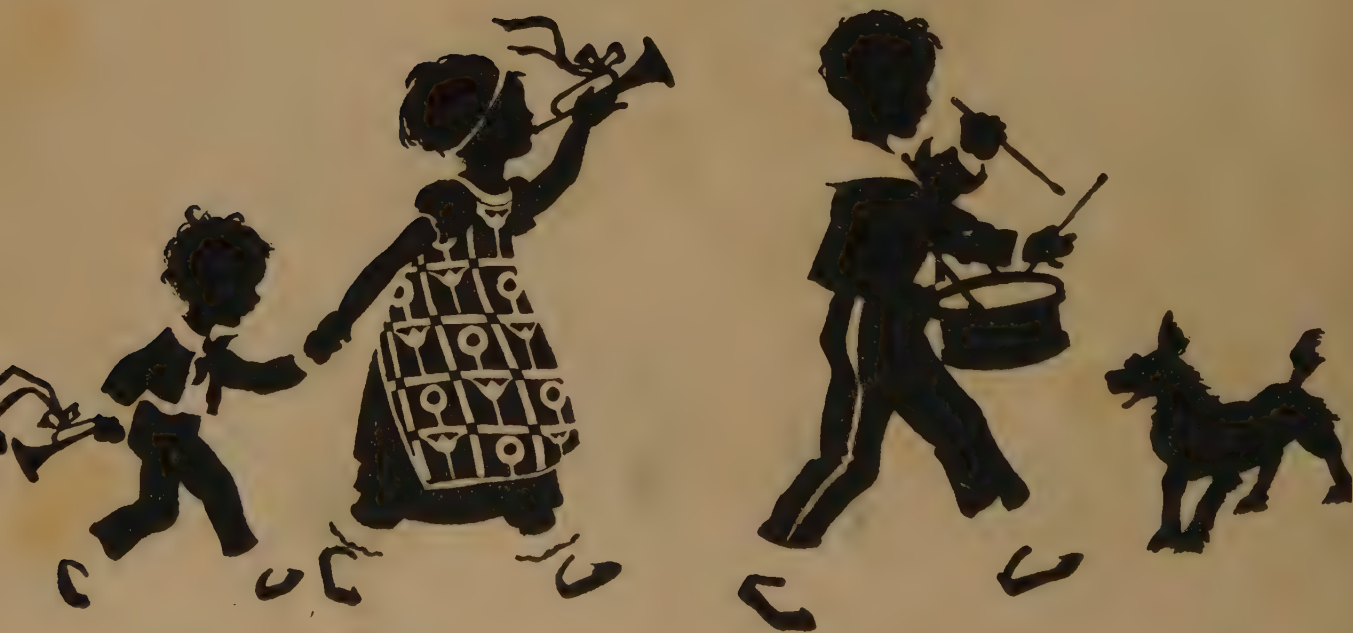












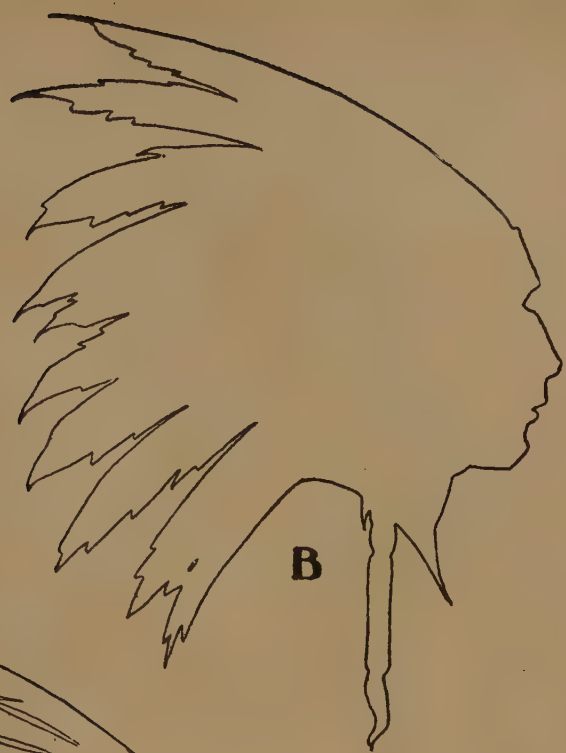








A



B



C



D



E









































Illustrations from  
 "The Sketch Book"  
 by

Washington Irving

Courtesy of The Macmillan Company



Illustrations from  
"The Sketch Book"  
by  
Washington Irving  
Courtesy of The Macmillan Company





Illustrations from  
"The Sketch Book"  
by

Washington Irving

Courtesy of The Macmillan Company





Illustrations from  
 "The Sketch Book"  
 by

Washington Irving

Courtesy of The Macmillan Company



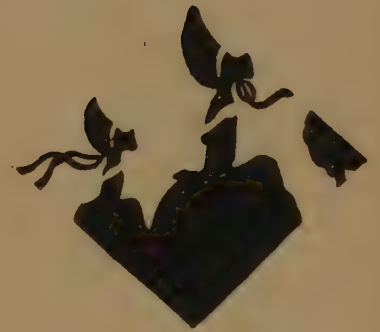
Illustrations from  
 "The Sketch Book"  
 by  
 Washington Irving  
 Courtesy of The Macmillan Company



Illustrations from  
 "The Sketch Book"  
 by  
 Washington Irving

Courtesy of The Macmillan Company







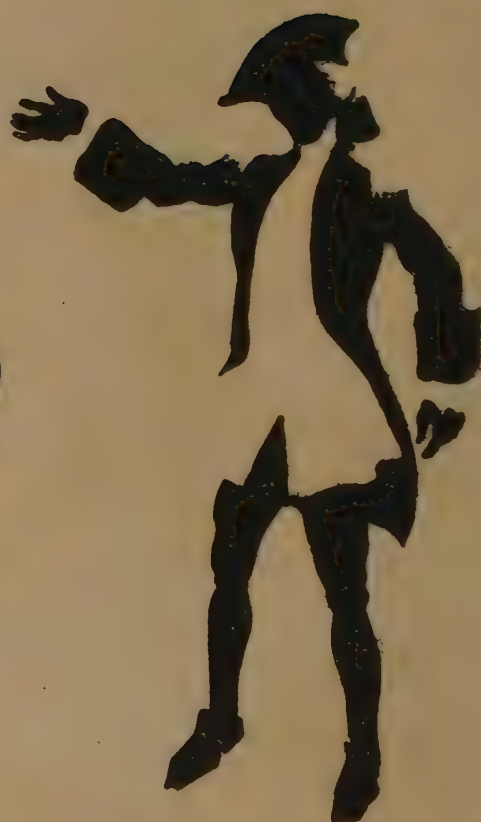




Courtesy of "Pictorial Review"

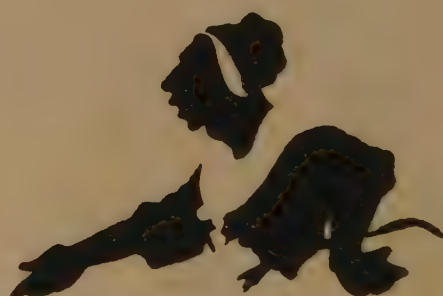
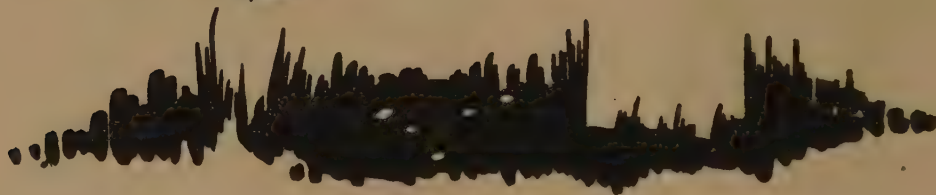


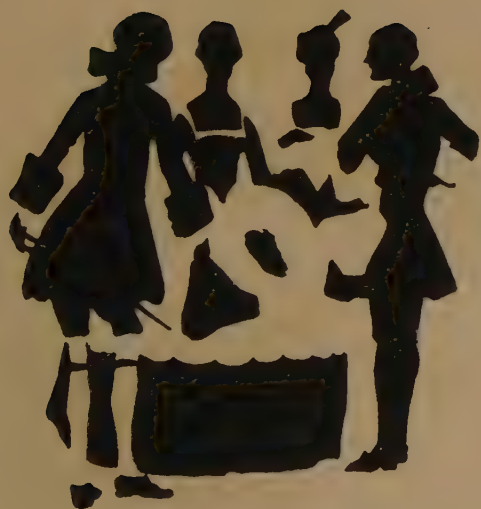
Courtesy of "Pictorial Review"

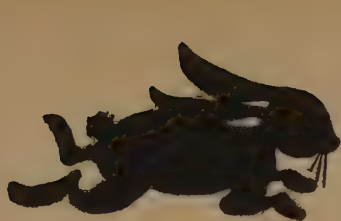




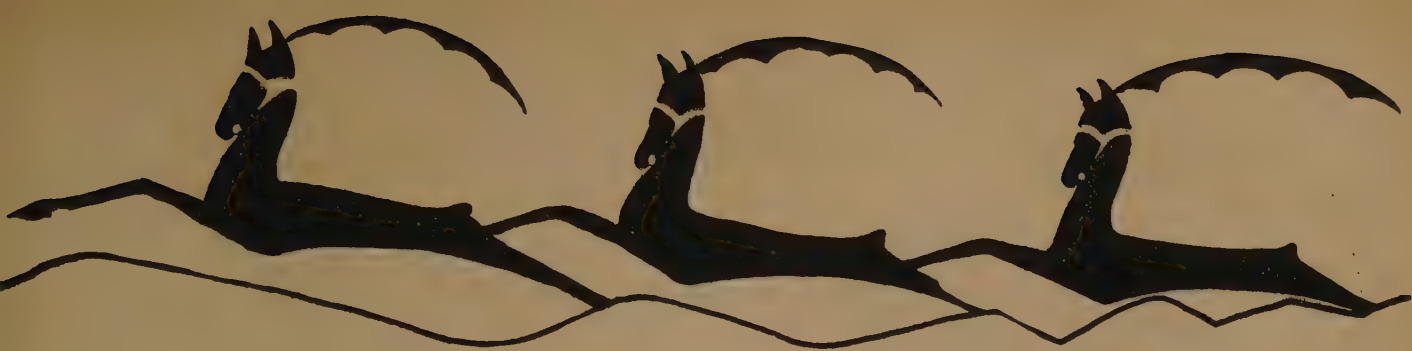




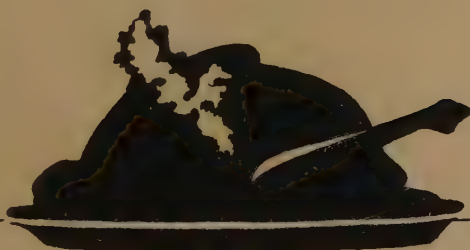


































3 1206 00014 9365



DATE DUE

MAR 6	1993		
OCT 14	1993		
NOV 1	1993		
NOV 15	1993		
DEC 2	1993		
DEC 16	1993		
APR 6	1994		
MAY 3	1994		
MAY 11	1994		
NOV 22	1995		
DEC 22	2013		
GAYLORD			PRINTED IN U.S.A.

WITHDRAWN FROM  
COOPER UNION LIBRARY





W8-AZO-561

